

DIBBLE

Miss Finkle.

Mrs. FINKLE

(lets telephone)

DIBBLE (answering) I couldn't see when he'll return. (pauses) You don't think it's Mr. Bequest
isn't he? Friend of Elizabeth's son, receiver.

Mrs. TITTLE

One has been writing to word!

DIBBLE

Mrs. Finkle - you come to the druggist and get me a
package of cigarettes, will you please?

Mrs. TITTLE

DIBBLE - give me the money.

DIBBLE

DIBBLE funny - I left it in my other suit.

Mrs. TITTLE

You haven't got another suit.

DIBBLE

The druggist don't know that,

DIBBLE

My not look in the druggist's suit?

DIBBLE

But you'll just as fast be here if you get a warrant.

Mrs. TITTLE

It's all right, DIBBLE, you can go home now.

DIBBLE

Well then, keep me like for yourself.

Mrs. TITTLE

It's all right to take your time, DIBBLE.

11. I'll do it, you can't stop me.

MURKIN

12. I'm not in the mood to play games. I wouldn't want to

MURKIN

13. You probably think it's the wrong place.

KEN PELLE

14. I think it might be your house.

MURKIN

15. You probably chose the wrong place.

MURKIN KEEPS LOOKING.

MURKIN

16. Either there's a bee in this office or that's a collector
of insects.

MURKIN

17. KEN PELLE - See who's got there and tell him we're not in
the business office for claim.

MURKIN

18. He's not in there. That is the bees work for us.

MURKIN

19. (Scoffing very strongly)
MURKIN - I've got a great idea how to make a lot of
money with pictures of insects.

MURKIN

20. I'll do it, you can't stop me.

... we got to start to do -- how about
you and Shirley -- we just make a costume picture --

MURKIE

I'll see her, too. I think and Garbo will work great
together. See if you can find a part for Shirley Temple
if you did not.

MURKIE

Don't you worry about the money?
It's not a fact matter. Look here, quick I got Garbo,
Shirley and Rains. Look all in one picture. . . The
public will see it. Shirley, you get me Violin.

MURKIE

Well the trouble with you, MURKIE, is you've got me money
and that goes far both of us.

BIBBLE

Don't worry me about that. A great artist never considers
money. Let's get back to this costume picture.

MURKIE

Let's get back to the money. Who's going to finance this
cycle - the Democrats?

BIBBLE

Leave it to you. I'll direct the picture. You're the
financial man.

MURKIE

That's a piece of work. I didn't know there was a financial
man to this firm.

BIBBLE

This will be greater than the last picture we produced.

MURKIE

The time that great artistic triumph when you had an Adonis
and a Venus and a Cupid and a Cupid and a Cupid and a Cupid
and a Cupid baby.

BIBBLE

Well, I'm sorry son, but I'm not in the mood.

It really didn't make much difference. That was the point.
And by that time all the audience had gone home.

DUSTIN: Get the door open and close.

MABEL

What do I say to that?

KIDS TINKLE

There's a funny-looking chick out here that wants to see
the head of Square Deal.

MABEL

Who is he?

KIDS TINKLE

Says his name's Proghost.

DUSTIN

(Incredulously)

Proghost! Tell him he must have made a mistake. There's nobody
named Proghost.

MABEL

Well, I got a cousin named Proghost and that wasn't his name
either. He must be a creditor. Tell him we're out.

KIDS TINKLE

All right, I'll tell him, but don't talk so loud. They can hear
you clear up on Hollywood Boulevard.

MABEL

Run and the cracks. Set grid of that city.

WILLIE: What's that about?

MABEL

It's just back to business. I've written a new
for "The Great Show" - "South Apartment".

MABEL

It's a crime and punishment. It's about

MABEL

I never insult anybody. By itself it

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and that most Safety cars would have the advantage in terms
of getting a street car in a tangle.

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These rules apply to all life.

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100

Want one special kind about?

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"The man 201 years." It's on all your wife's silverware.

308

But get the Comedy. I want to ~~you~~ tell you the plot for
this new picture.

200

Be quick, what can I loose?

PROBLE

ROMA'S "Love Through The Ages."

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1992-1993

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return in 1972 - at the time of Diopatra. She's been
engaged with Caesar, hoping to be loved. Then she meets

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and have great pleasure

DIBBLE
I'm not going to tell you who he is. I'm not going to tell you where he is. I'm not going to tell you what he is doing. I'm not going to tell you what he is thinking. I'm not going to tell you what he is feeling. I'm not going to tell you what he is saying. I'm not going to tell you what he is doing. I'm not going to tell you what he is thinking. I'm not going to tell you what he is feeling. I'm not going to tell you what he is saying.

DIBBLE
Well we play the cards.

MRS. TINKLE
I'm not telling her anything yet.

MR. TINKLE

MRS. TINKLE
This guy's still out here.

DIBBLE

MRS. TINKLE
Well like this. He tell you we're not around anymore?

MRS. TINKLE

DIBBLE
I tried that, but he says he won't leave until he's talked to you.

DARKEE

MRS. TINKLE
What does he want?

MRS. TINKLE

DIBBLE
He won't say.

DIBBLE

MRS. TINKLE
Tell him we're out of town.

MRS. TINKLE

DIBBLE
He knows where we are that. He can hear everything you say.

DARKEE

MRS. TINKLE
What kind of a boy! Is he going to look around?

MRS. TINKLE

DIBBLE
I'm not going to tell you who he is. I'm not going to tell you where he is. I'm not going to tell you what he is doing. I'm not going to tell you what he is thinking. I'm not going to tell you what he is feeling. I'm not going to tell you what he is saying.

DIBBLE

MRS. TINKLE
I'm not telling her anything yet.

MRS. TINKLE

DIBBLE
I'm not going to tell you who he is. I'm not going to tell you where he is. I'm not going to tell you what he is doing. I'm not going to tell you what he is thinking. I'm not going to tell you what he is feeling. I'm not going to tell you what he is saying.

DIBBLE

DARKEE

DEE

Good girl GENEVIEVE

Miss THOMAS, I'll give you to understand we're playing you
as a moviegoer - not as a dramatic critic.

MISS TIEKLE

You're playing with me?

DIBBLE

Trifolys.

Get that girl out of here!

MISS TIEKLE

You guys don't need a secretary. You need a bodyguard.

DIBBLE

Miss THOMAS - when you're out, put in a call for Mr. Green
at the Writer's Club.

MISS TIEKLE

G.E.

Trifolys office door alarm.

DIBBLE

That girl's too fresh.

DIBBLE

They can't get no fresh if you pay 'em.

DIBBLE

What's in your department.

DIBBLE

All the disagreeable things are in my department. By the
way, what do you want to talk to Green about?

DIBBLE

Twenty-five dollars.

DIBBLE

One or ticket

DIBBLE

Miss FOX.

that you have this in mind for me to do

(yours)
I'm pretty well set at Becker Brothers, I hear. I saw one of
your pictures the other night, Bob. Was it a wow!

(Continued) - I still remember the name of it just now. Mrs. old boy, you know when you did a couple of scripts for me and I helped, you were starting me as a writer.

... See the good old boy. all right.

238

Wanted visitors for a week.

PIÈCE

I've been pretty busy myself.

[phone] DeMille and I are about to produce a costume picture. Biggest thing we've ever done. ME, just wait till you hear the story.

PAGE 5

(in a ~~cheerful~~ ^{cheerful} voice) Well, I'll tell the story. You'll never get the twenty-five.

DIE-JE

[Tuttle] -----
Want my paddle. (Into the phone) If you're at liberty when we
get ready, we'd like to have you write the Scenario. It will
be right up your alley.

(pause) **Frank**: Yes sir - before not
certainly we'll your regular price. Yes sir - before not
you do things right. Oh, by the way, Frank - I wonder -
if you'd do me a small favor.

- 38 -

10-20-1968 Buy it George, Get hot, Dibbles

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still, you see. Debbie's out of town -- won't be back for several days. She signs all the checks for the Corporation and I find my personal account is overdrawn.

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10. The author wishes to thank Dr. J. R. G. Williams for his help in the preparation of the manuscript.

11

the sun could be seen very well.

-11-

MURKIN

It's bound to be bad news.

MURKIN

This way, Mr. Progrest.

PROGREST

Who do you do, gentlemen?

DURRLE

I'm Durrle.

MURKIN

I'm Murkin.

PROGREST

This Mr. Progrest.

MURKIN

Would you mind repeating that?

PROGREST

I say, my name is Progrest.

DURRLE

Thanks. I just wanted to hear you admit it.

DURRLE

What does it you want to hear up about?

PROGREST

Well, you see - I have a daughter.

DURRLE

For the last month, a lot of people are in the same boat.
That's the better, with her?

PROGREST

She's been trying to get the person.

MURKIN

DARLENE

BILL, so we came out here to Hollywood to get her into pictures.

MABLE

IT'S all right with us. We should ask and get her into pictures.
We won't interfere.

PROGRAM

BILL, I am in this building and I saw your sign on the door,
and I'd heard of your firm, so I thought I'd talk to you
about it.

MABLE

We have talked about it. You want to get her into pictures,
and we've given our consent. Anything else bothering you?

DIBBLE

By the way, get a cigarette!

PROCHAKE

I don't smoke, sorry. You see, I'm new out here in Hollywood
and I don't know how to go about getting my daughter on the
screen.

DARLENE

If I were you, I'd go right over to Paramount and talk it up
with the management. They accommodate all the fathers who
want to get their daughters on the screen.

PROCHAKE

I know you gentlemen are very busy, and possibly it's
intruding, but I'd really like some advice, and I thought if
you'd have lunch with me --

MABLE

IT'S NOT NECESSARY

PROGRAM

I DON'T THINK IT WOULD BE A GOOD IDEA.

DIBBLE

IT'S OKAY IF I CAN GET A FEW OF YOU GUYS TO GO WITH ME.

~~CARROLL AND SONS LTD.~~

~~PRESIDENT~~

The Ballroom Adventures of

~~MR. DIME~~

~~MR. DIME~~

A 16-Page Serial Story.

... The Optimistic Party,
... The Pessimistic One,
The People ... Their Presidents,
... The Church.

FOR THE PRESENT
NAME: RAY BROWN, HOLLYWOOD.

This is a story about Mr. Dibble and Mr. Bobble, two
men, brothers, comic promoters to the nation of
Broadway known as Comedy, Inc. From time to time
they have produced pictures of a sort, and they are
now anxious to make another. The only thing stopping
them is that they do not know what they will use for
money. Their assets consist of a ~~two-room~~ suite of
offices, in which the front is temporarily paid; a
secretary, who is very seldom paid; and a sign
on the door which says: "Knostring Productions, Inc."
Mr. Dibble is the fat, optimistic one who claims to
have the soul of an artist. Mr. Bobble has no claim
to a soul. He is the business man. He is so
prudential he might even depress you. So, before it
is too late, either dial quickly to some other
station, or "call your hat -- because here we go.
The address is the office of Knostring Productions.

(EX HUMPHREY BOONE.)

Mr. Dibble, Yes, this is the office of Advertising Protection. (Pause.) I'll see if he's in. He's calling. Please, just a moment. (Holding receiver) I'm sorry, we're the lawyer office. Are you in, Mr. Dibble? It's the Hollywood Collection Agency. Don't be foolish! I should be in to the Hollywood Collection Agency!

No, Mr. Dibble isn't in. (Pause.) Just a moment, I'll try. (Slowly again.) Are you in, Mr. Dibble? I'm on location.

Robert

Charles

(Listens to telephone.) No, Mr. Dibble's on location in Canada. (Pause.) No, I couldn't tell you when he'll return. (Pause.) No, you don't think I'd lie to you.

He will.

(BOYES OR STANZERS ACTS AS CLOTHING.)

See you later! That's my concluding my word!

Mr. Dibble - - you down to the corner drug store and get me a package of cigarettes, will you? Sure, OK by the way.

Be a good boy and say it is my word.

OK, I'll be good.

Goodbye to George.

EDWARD: The last time I tried to charge anything to you, the manager looked at me funny.

DARREL: Well -- have you got a quarter?

EDWARD: Sure -- I got a quarter. And I'm going to keep it, too. But while we're on the subject of money, what about my back salary?

DARREL: I'll give you a check this afternoon.

EDWARD: I can't wait any more of your checks. You've got enough bad ones out now to paper a house. I want money.

DARREL: I'll pay you. I've got some money coming.

EDWARD: Where's it coming from -- Mary?

DARREL: Listen, if you won't get me cigarettes, at least shut the door to our private office, so if any of our creditors come in they can't see us.

DARREL: And we're not in to anybody.

DARREL: ~~(Off. C. DOCK SLIPS.)~~

DARREL: That's not all I think.

DARREL: (Breathing business-like.) Listen, Darrel -- we've got to produce a certain picture.

DARREL: So we've got to go back down there.

DARREL: One of the big, new posters pictures here, like

DARREL: the one -- "Gone With the Wind" --

DARREL: I suppose it would be safe to hand on

DARREL: to the public.

30

DIBBLE: And look at all the tough "Little Fugitive" mode.
SWEENEY: (With great enthusiasm) Sure! We'll borrow Katherine Hepburn, too. Let's get 'em all in.

METTRICK: Dibble! Make a costume picture.

JAMES: That's the only other one we'll need. Mettrick and I would work great together. But, say! Could you find a small part for Mrs. Peattie? (Agreed.) The trouble with you is, Dibble, you haven't got any vision.

DIBBLE: And the trouble with you is, Dibble, you haven't got any money.

DIBBLE: That's a small matter. How to get back to this costume picture - -

JAMES: Let's get back to the money. Who's going to finance this opus - - the Krap?

DIBBLE: That's up to you. I'm the director-general of production. You're the financial man in this firm.

JAMES: That's a piece of news. I didn't know there was a financial man in this firm.

METTRICK: Now if you'll remember that last plateau we discussed - -

JAMES: For those that forgot what this brings, there you had a million-dollar budget with a million men spending it on the "Balkans"! I remember that just a small oversight.

ROBERT

IT REALLY didn't make much difference. It was in the
MAIL ROOM, and all the evidence that he'd been
there wasn't taken by that time.

MURKIN:

(CONT'D. OF PREV. ACT. VOLUME.)

ROBERT:

That is it son, it is perfect.

KATE COOPER:

There's a funny-looking clock out here that used to be
in the home of the writing productions.

KATE COOPER:

This is her?

KATE COOPER:

It's like ~~she~~'s ~~her~~ Program.

MURKIN:

(Interferingly,) That

KATE COOPER:

Program.

MURKIN:

Program! It's a phone. Nobody's seen a Program.

MURKIN:

It's probably from that collection agency. Tell me
we're out.

KATE COOPER:

All right, I'll tell him. But don't talk so loud.

MURKIN:

They can hear you clear up the Hollywood Boulevard.
Get out of the car, get out. Get out of
the office.

MURKIN:

(CONT'D. OF PREV. ACT. VOLUME.)

KATE COOPER:

So I have written a small story for you, something

MURKIN:

Do you remember "Carmen Smith"?

KATE COOPER:

The ~~old~~ ~~old~~ ~~old~~ ~~old~~ ~~old~~ Carmen Smith? Well I expect that you

remember her, she was a good actress, but she was a very

11
Mister... [unclear], it's the time we take except money
to pay for... just about pictures & pictures...
the public will be sick of "Davalade." There are
lots of 'em out now.

Remember "Grand Hotel"?

Log off of that guy. It's a banal old piece in
California can't make my new. And tell me of
"Grand Hotel."

Now, see here, Babbie, I never imitate anybody. My
stuff is always original.

I'll admit that Fonda, she would have thought of
having a streetcar in a jungle scene.

I never stole anything in my life.

Then I suppose you run the Biltmore Hotel?

That one you tell me, Babbie!

The name, "Biltmore," is on all your wife's clothes.
Let's cut the mucky and get down to business. I
want to tell you the plot for this new picture.

Be silent. That one I know.

The title is "Love During The Ages."

Same old, same old friend.

Set back in Egypt -- at the time of Cleopatra. But
that's the farce. Second Bill Cooper, too. Known as
the king. Same old, same old story. And so talk
about Egypt, 3000 -- just like it was in Babylon.

MARY: "Great! Great!"

(Billing it big) Now how's this for a grand
gesture? Almost left alone in her palaces.

CYNTHIA REAGAN: That from now on life will
be just as empty shell. She decides to kill her
self. Standing there, radiant and beautiful in
the sunlight, she presents the poisonous snake
to her womb . . .

MARY I suppose you'll play the snake yourself.

(OFFICE DOOR OPENS AND CLOSSES)

JIM COOPER That guy's still out here. He insists on seeing
you both.

MARY Send him away. He tell you we're not seeing
anybody.

JIM COOPER I tried that, but he says he won't leave until
he's talked to you.

MARY That can't be much?

JIM COOPER He won't say.

MARY Tell him we're out of town.

JIM COOPER He knows better than that. He can hear everything
you're saying.

MARY What kind of a man is he? Does he look tough?

JIM COOPER Well . . . he's pretty big.

MARY Sounds like Bill. Bill like he's been living down south
and doesn't know what to do. He's got a strong mustache.

JIM COOPER And that a mustache! You've got me rolling in the aisles.
[LAUGHING] Mary, darling, I'll give you the

understand that we're putting you on a secretary -
but as a transitory article.

MARY COOPER You're putting me! What!

DARICE Ah, get on out there and watch that door.

MARY COOPER You guys don't need a secretary. You need a
bodyguard.

DARICE By the way, Miss Cooper, when you go out, call the
Editor's Club and get Mr. Dylan on the phone.

MARY COOPER - OK.

MARY COOPER (OFFICE DOOR OPENS AND CLOSES)

DARICE That girl is too fresh.

MARY COOPER They don't get as fresh if you pay 'em.

DARICE That's in your department.

MARY COOPER All the disagreeable things are in my department.

DARICE By the way, what do you want to talk to Dylan about?
about twenty-five dollars.

DARICE Give or take.

MARY COOPER Don't be silly.

MARY COOPER (THE TELEPHONE RINGS)

DARICE - Hello - that you, Dylan? Well, this is Dylan. Now
you you, just! Why don't you ever come around and
see me off at night? (Laughs) You're getting pretty

well set up Peter Lorre's way, I understand. A
few of my pictures the other night, say, 11

and a half (Laughs) I don't remember the name of it
just now. (Laughs) Say, 11 and a half, the you

you have a couple of pictures the other night, say, 11
and a half (Laughs) I don't remember the name of it
just now. (Laughs) Say, 11 and a half, the you

you have a couple of pictures the other night, say, 11
and a half (Laughs) I don't remember the name of it
just now. (Laughs) Say, 11 and a half, the you

THE BIGGEST STORY IN THE COUNTRY

It's a pretty big story. (Pause) Debbie and I
are about to make a certain picture. Biggest
story we've ever done, Big, just wait till you
hear the story.

(In a jocund) Don't tell me the story! You'll
never get the treaty-off.

(softly) Shut up, Debbie. (In a pause) If you're as
busy now or get ready we'd like to have you
write the script. It's just the sort of story you
do best. (Pause) Big, certainly we'll pay you your
regular price. You see - we're not pictures. We do
things right. Oh - by the way, Debbie - I wonder if
you'd do a small favor?

Here it comes. Get lost, Debbie.

Well, you see, Debbie's out of town, and won't be
back for a few days. Debbie signs all the checks
for the Corporation and I find that my personal
account is overdrawn.

Like for story, it's just as easy.

So I was wondering if you could let me have - ah -
seventy-five dollars until Debbie returns. It's
pretty very embarrassing for you, but you see
ah (pauses) Debbie and I -

THREE DOLLARS PER DAY TO PAY ME.

It's time to go now.

BY GOD AND GRACE WE GO ON

FOR EVER AND EVER.

the last. We know each other, just now.

I don't have anybody that would do as a companion.
For about that party director you used to play
golf with?

That guy? He tried to touch me for five yesterday.

I would certainly eat. Don't your account at the
Restaurant?

Just like you're in.

That about that actor you used to play around with?
He hasn't worked since they finished "The Birth of
A Nation."

We've got to do something.

Wait a minute! Boy, what an inspiration I've got!
Hand me that phone. (Into telephone) Miss Soifer,
get me Gladstone-0846. (To Dibble, as he waits for
call) You started to tell me what you think is drama.
Wait till you hear what I'm going to pour into the
show. I'll have you in tears.

(THE TELEPHONE RINGS)

(In a very bad voice) Hello, Dibble - this is Dibble.
(Hesitates) Oh, I feel terrible. That's the dentist I've
got a toothache that's trying to kill. Couldn't
sleep all night, and the tooth been getting worse.
The whole side of my face is swollen up. (Hesitates) Dib-
ble, I know, I'll have to go to a dentist and get it
fixed. That's why I called you, Dibble. You see, I'm
very busy and I haven't got as convenient with a

... I could just see the dollars at I was
about to say something (it's not by something
I mean, it's liable to be bad now. (Pause))
Oh - I see. (It's a very flat, disappointed voice)
Chester very much. Yes, I know where it is.

(A BURST OF THE BIRDS)

Be safe!

Be advised to send me to Mr. Fox Gullion and get
it to his bill - the Gullions.

Well, it's a good place to remember, anyway.

Say, I'm so angry I could eat a Peacock.

(BOOK CASES ARE CROOKED)

Say, this guy is still out here, and he says he
won't leave until he talks to you.

He's in for a long wait.

Suit yourself - but the only way you can get out
without me seeing you is by the window - and it's
~~REALLY~~ ~~REALLY~~ ~~REALLY~~ too far to jump.

Well, we might as well see him and get it over.
After all, it might not be bad news.

It's bound to be bad news.

Ridley, R. Gullion.

Send me your bill, Mr. Gullion.

Mr. Gullion,

Mr. Gullion,

Mr. Gullion,

Mr. Gullion,

I can't get away from you,

PROGRAM

Please, I just wanted to hear you about your
new program.

PROGRAM

What was it you wanted to me me about?

Well, you see - I have a daughter.

PROGRAM

That's too bad, still, a lot of people are in
the same boat. What's the matter with her?
She wants to get into the service.

PROGRAM

That is bad.

Then do we come in?

PROGRAM

Well, as we seem out here to Hollywood to get
her into pictures.

PROGRAM

It's all right with us. Go ahead and get her
into pictures.

PROGRAM

We won't interfere.

PROGRAM

Well, I was in this building and I saw your sign
on the door and I'd heard of your firm, so I
thought I'd talk to you about it.

PROGRAM

Well, we have talked about it. You want to get
her into pictures, and we've given our consent.
Anything else bothering you?

PROGRAM

By the way, got a cigarette?

PROGRAM

I don't smoke, sorry. You see, I'm new out here to
Hollywood and I don't know how to go about
getting me bookings on the screen.

PROGRAM

If I were you, I'd go right over to Paramount and
talk it over with the management. They always
appreciate all the efforts you make to get your
act across on the screen.

Well I think the conditions are just fine,
but probably it's better this, but I'll really like
some advice and I thought if you'd have time
you do --

That will give me --

I guess, if you'd be my guest at lunchbox --
Mr. Fitzgerald, if there is any advice we can give
you, our time is yours. From ours - here we
goon!

He keeps up his work, but I don't know if he's
going to continue it. He's been working on it for a long time.
I think he's going to stop it because he's not getting any money for it.
He's been working on it for a long time. If I don't do
something, he'll be forced to stop it. I want
to help him, but I don't know what to do. It's very hard
to know what to do.

He needs to be helped!

END

END

Put it on the basket and put it on the table.

END

END. If I can't get to remember, say so.

END

It's so hard! I would not be able to.

END

END

He got to still get help, and he says he won't leave until
he gets help.

END

He is still a good man.

END

He is the only other way we can get out of this
situation, and I'm glad for it.

END

He is still a good man, and I'm glad for it.

END

BEST COPY AVAILABLE

It's bound to be bad now.

MURKIN

This way, Mr. Prokofie.

MURKIN

How do you do, gentlemen.

MURKIN

I'm Murkin.

DIBBLE

I'm Dibble.

MURKIN

I'm Mr. Prokofie.

MURKIN

Would you mind repeating that?

MURKIN

I say, my name is Prokofie.

MURKIN

Don't. I just wanted to hear you admit it.

DIBBLE

What does it you want to hear about?

MURKIN

Well, you see - I have a daughter.

MURKIN

Well, what's her name? Let me people are on the moon.

MURKIN

MURKIN

March 22, 1931.

Special Agent in Charge,
Los Angeles, California

Mr. Director
Cablegram.

Dear Sir:

The Bureau file in the above entitled case indicates that this case is not receiving prompt investigation by your office in your district.

This matter should be placed in line for early investigative attention and you should submit a report to the Bureau at the earliest possible date.

Very truly yours,

John Edgar Hoover,
Director.

28-397-
[REDACTED]

FEDERAL BUREAU OF INVESTIGATION

Date Rec'd. [redacted]
This case originated in Los Angeles, Calif.

U. S. Marsh Warden

Report made by	Date copy made	Serial	
New York City	8/26/57	8/26/57	[redacted]
Tele. No.			b7C
Address			Exhibit 47

Mother copy or copy for which transmittal was requested, September 1, 1957, being furnished by Columbia Broadcasting System to Donald E. Thompson, Vice-President, Columbia Broadcasting System, 5555 Melrose Blvd., Hollywood, Calif.

Report of Special Agent [redacted] b7C
Los Angeles, Calif., March 14, 1958.

At approximately 10:00 a.m. yesterday morning, the New York City office was advised to furnish copies of the "Columbia Television News Broadcast" which was broadcast from the studio of Columbia Broadcasting System, New York City, on September 1, 1957, at which time the reporter was in the Congo where he was writing a story concerning the efforts of the Congo government to end the civil strife existing there at the present time. A copy of the original news broadcast was furnished to the New York office and it was determined that the reporter had been interviewed by the reporter of the "CBS-TV" news program for his opinion concerning the situation in the Congo. The reporter's comments were finally transmitted to the New York office via telephone and the reporter copy of the original reporter copy of the broadcast was [redacted] b7C

2 - Los Angeles
2 - New York

COLONIAL INFORMATION SOURCE FROM WHICH THE INFORMATION
WHICH IS USED TO PREPARE THIS REPORT CAN BE
OBTAINED WITH THE EXCEPTION OF THE INFORMATION
RECORDED IN [REDACTED] AND [REDACTED]

IN THE MENTIONED SOURCE IT IS STATED THAT THE INFORMATION
RECORDED IN [REDACTED] AND [REDACTED] IS

NOT USEFUL FOR THE PREPARATION OF THIS REPORT.

IT IS STATED THAT THE INFORMATION WHICH IS USEFUL FOR THE
PREPARATION OF THIS REPORT IS FOUND IN THE INFORMATION

RECORDED IN [REDACTED] AND [REDACTED] AND THAT THE INFORMATION

RECORDED IN [REDACTED] AND [REDACTED] IS NOT USEFUL FOR THE
PREPARATION OF THIS REPORT.

IT IS STATED THAT THE INFORMATION WHICH IS USEFUL FOR THE
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RECORDED IN [REDACTED] AND [REDACTED] IS NOT USEFUL FOR THE
PREPARATION OF THIS REPORT.

BEST COPY AVAILABLE

JOHN EDGAR HOOVER
DIRECTOR

Federal Bureau of Investigation
U.S. Department of Justice
Washington, D. C.

REP: FFC
25-393

April 1, 1937.

ENCLOSURE FOR MR. ELLIOTT
MR. GROUCHO MARX, CHICO MARX,
COPYRIGHT ACT.

On November 2, 1936, Mr. Russell Graham, Attorney at Law, 716 South Broadway, Los Angeles, California, contacted the Los Angeles Division of the Bureau and alleged that on September 1, 1936, Groucho and Chico Marx, radio and motion picture entertainers, presented a radio sketch on the R. J. Reynolds Tobacco Company's Camel Caravan nationwide broadcast at the Hollywood Music Box Theatre, through Station KFI, Los Angeles, California, Hollywood outlet for the Columbia Broadcasting System, Imperial Pictures, announcer. The sketch was substantially the same as the radio serial comedy entitled, "The Hollywood Adventures of Mr. Dibble and Mr. Fiddle", Chapter One, copyrighted by Garrett Gruber on April 10, 1934.

Mr. Graham averred that the Marx Brothers presented the sketch that had been written and copyrighted by Garrett Gruber, with the knowledge that it was copyrighted material; that they gained this knowledge through negotiations held between the Marx Brothers and the Gruber Brothers, Garrett and Carroll, for the use of the copyrighted sketch in a pending deal with the Kline Soap Company, prospective sponsors of a radio serial. This was in 1935 and the Marx Brothers were to be employed as performers on a nationwide radio hookup. This deal fell through, but the Marx Brothers had been furnished with copies of the copyrighted manuscript.

Mr. Gruber alleged that the program as presented on September 1, 1936, contained several minor changes that brought the sketch up-to-date; that it contained several new gags and that the names Dibble and Fiddle were changed to Groucho and Chico, but that the general form was identical, including the announcer's prologue and that the greater portion of the program was given verbatim from the original copyrighted article.

Copies of the program presented on September 1, 1936, or the original manuscript copyrighted by Garrett Gruber were furnished to the two members

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W.M.C.W.

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Wires for the Director.

- 2 -

6-1170

division and it was noted that they were substantially identical. Mr. Graham advised that he had learned through a confidential source that when Groucho Marx had requested his son writer, Al Broshier, to get something ready for the Camel Caravan Broadcast, Broshier took up the Graham Brothers' copyrighted story, brushed it off a bit, and turned it over to the Marx brothers as an original story written by him.

Mr. Graham advised that a civil suit had been instituted by Garrett Graham and that in this suit the defendant alleged that Broshier's rewrite of the copyrighted manuscript was and is an original composition.

The facts of this complaint were discussed with Assistant United States Attorney William Fleet Palmer, who advised that prosecution could probably be authorized under Section 28, Title 17, United States Code, upon completion of the investigation.

The master copy of the script for the Camel Caravan program is now in the possession of ██████████ of the Columbia Broadcasting System, Hollywood, California. b7c

The Washington field division has been requested to obtain a certified photostatic copy of the manuscript copyrighted by Mr. Garrett Graham.

Respectfully,

F. C. Weller
F. L. Farnsworth

EAT

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lower right hand corner there is no date on previous page, and the date on this page of the letter is different.

Attached to the New Mexico Division letter of 10th January is a copy of a Catalog of Copyright Entries wherein on page 100, were serial 2830, the sketch in question is registered. Also a copy of the Copyright Law of the United States of America, where it states, "It is enacted by the Senate and House of Representatives that the current catalog of Copyright entries and the index volume hereto provided free shall be published in every year, and every edition of the parts treated of, and to afford the copyright owner maximum protection." It is suggested that in the event a derivative copy of the Copyright deposit or registration card be required, that the United States Attorney request same through the Department in the month of March 1936. Mr. Smith says that this is the usual procedure in the event of a conflict of documents from the Copyright Office and registrant.

L. S. Jury Indicted
2 Marx Brothers

Wash Post 4-14-31
Los Angeles, April 14 - Federal grand jury today indicted two of the Marx brothers, Groucho and Chico, on charges of violating the national emergency laws, a spokesman said.

They were accused of broadcasting Nazi radio station programs without permission. The other Marx brother, Harpo, was not named and his whereabouts were unknown.

28-379-K

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APR 18 1931

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POSTAL

APR 14 1937

FM LOS ANGELES CALIF 20 331P

DIRECTOR

FBI JUSTICE WASHN DC

SEUCHIN AND CHICCO MARX COPYRIGHT ACT GRAND JURY TODAY
RETURNED TRUE BILL CONTAINING ONE COUNT TITLE SEVENTEEN
SECTION TWENTY EIGHT BOTH SUBJECTS

MANSO..

RECORDED

28-399-5

SEARCHED	INDEXED
SERIALIZED	FILED
APR 20 1937	
FBI - LOS ANGELES	

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**Chico Marx Freed
On \$1,000 Bond in
Copyright Case**

LOS ANGELES, April 22.—(UPI)—Chico Marx, son of the famous Marx Brothers, was released from the Los Angeles County jail yesterday after posting a \$1,000 cash bond. He was held in custody pending trial on charges of copyright infringement.

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WASH. BUREAU

Chico Marx Offers Bond

Groucho's Return from
Hawaii Awaited When
in Radio Script Case

Chico Marx's fingerprints were taken at Washington, D. C., back of the money earned as a stage comedian when his personal effects as bond, and the author himself were home yesterday as first steps of the copyright infringement case against him and his brother Groucho were completed.

CHOCO CASE IN FLAME

Now Chico was well back the Marx brothers' attorney called Groucho to Honolulu to return for similar fingerprinting and personal examination as evidence of illegally presenting someone else's comedy act over the air.

Asst. U. S. Atty. John L. Tamm said that Chico will not appear until he and Groucho return to court tomorrow. That apparently dissolved the tie-up. The Hollywood Association of the Drama and the Musical without permission of the Marx brothers, presented a

HALLOWEEN ACT
Sister of Santa Claus
called in the year by Groucho and Groucho, who further wrote to the Atty. General, informed him that they had authority to broadcast the show. Finally when Jerry was

COMEDIAN FINGERPRINTED



28-397-A

28-399

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12 NOV 1940

APR 19 1940

Cat

Erico Marx Sentenced For U. S. Trial

Radio Infringement Of Copyright Charged

LOS ANGELES, April 25 (UPI).—Chico Marx, comedian with his brother, Groucho, in a *Holiday Inn*, was charged yesterday with infringement, surrendered at the United States Marshal's office today.

After being fingerprinted, he posted a \$1,000 money bond.

Groucho, he said, is enroute to Honolulu and will return on May 10.

The Marx brothers were alleged to have broadcast a radio disk last September. "The Hollywood recordings of Mr. Deems and Mr. Davis," pursued the prosecutor of the eastern District of Columbia, "are the property of the authors, Compton and Gershwin."

58-377-A

WASH HERALD

APR 26 1953